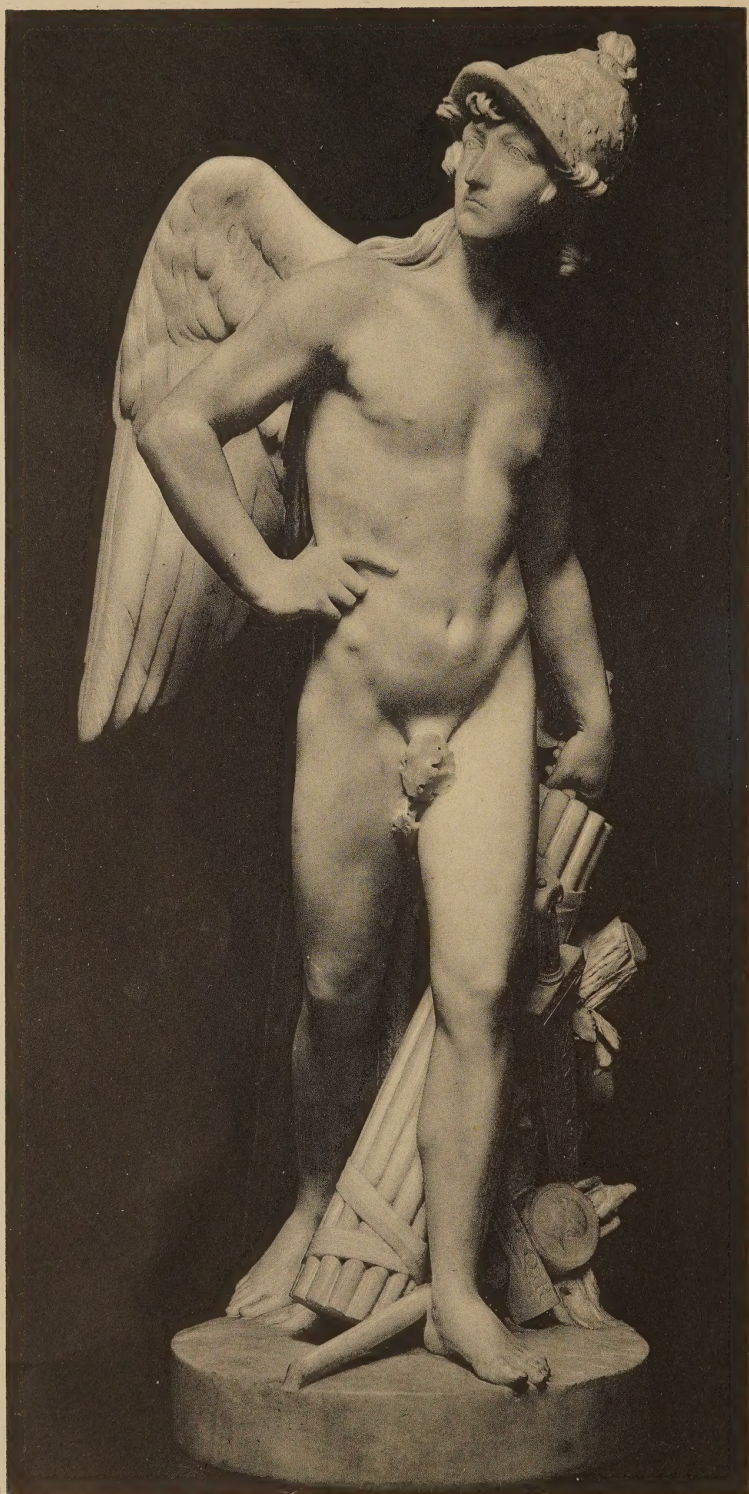




CATALOGUE
OF
FINE SCULPTURE AND WORKS OF ART

COMPRISING

ENGLISH MEDIEVAL ALABASTER PANELS

The Property of Mrs. Corble

A MARBLE RELIEF, BY THORWALDSEN

ALSO

LIMOGES 16TH CENTURY ENAMELS, ITALIAN RENAISSANCE BRONZES,

FRENCH 18TH CENTURY TERRA-COTTAS, BY CLODION

A MARBLE FIGURE OF A VESTAL VIRGIN, BY HOUDON

AND

AN ALLEGORICAL FIGURE, BY FALCONET

The Property of the late Sir Bernard Eckstein, BT.

[SOLD BY ORDER OF THE EXECUTORS]

MUSICAL INSTRUMENTS

INCLUDING

A FINE VIRGINALS, BY STEPHEN KEENE, *dated 1668*

The Property of Mrs. Trafford

AND

A CLAVICHORD, BY ARNOLD DOLMETSCH

The Property of G. Bernard Shaw, Esq.

TWO RARE SHELDON TAPESTRY MAPS

The Property of E. D. Guinness, Esq., C.B.E.

ENGLISH 17th AND 18th CENTURY CLOCKS

COMPRISING

LONG-CASE CLOCKS, BY TOMPION AND BANGER

AND ANOTHER, BY FROMANTEEL AND CLARK

The Property of John H. Millar, Esq.

ENGLISH AND FRENCH FURNITURE

The Property of Various Owners

WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

SOTHEY & CO.

C. G. DES GRAZ, C.B.E.

C. V. PILKINGTON.

P. C. WILSON.

J. C. BUTTERWICK.

A. R. A. HOBSON.

A. J. B. KIDDELL.

T. H. CLARKE, M.B.E.

Auctioneers of Literary Property and Works illustrative of the Fine Arts

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W.1

On FRIDAY, the 8th of JULY, 1949

AT APPROXIMATELY 11.10 A.M.

On View at least Two Days Previous (Not Saturdays)

Catalogues may be had

Illustrated Catalogue (12 Plates) Price 6/-

A Printed List of all Prices and Buyers' Names at this sale can be supplied for two shillings, and for all sales at low subscription rates.

CONDITIONS OF SALE

- I. The highest bidder to be the buyer. If any dispute arise the Auctioneer shall have absolute discretion to settle it; and to put any disputed lot up again.
- II. No person to advance less than 1s.; above five pounds 5s., and so on in proportion.
- III. All lots are put up for sale subject (a) to any reserve price imposed by the seller and (b) to the right of the seller to bid either personally or else by any one person who may be the Auctioneer.
- IV. The purchasers to give in their names and places of abode, and if required, to pay down 10s. in the pound or more, in part payment of the purchase money; in default of which the lot or lots purchased may be immediately put up again and re-sold.
- V. All lots are sold as shown with all faults, imperfections, and errors of description. Messrs. Sotheby & Co. act as agents; they have full discretion to refuse any bidding or to withdraw any lot or lots from the sale without in either case giving any reason; they are not responsible for errors of description or for genuineness or authenticity of any lot or for any fault or defect in it. Messrs. Sotheby make no warranty whatever.
- VI. The lots to be taken away at the buyer's risk and expense, immediately after the conclusion of the sale; in default of which Messrs. Sotheby & Co. will not hold themselves responsible if the same are lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the purchaser, and subject to a charge for warehousing. If, at the expiration of Two Days after the conclusion of the sale, unless otherwise agreed, the lots are not cleared or paid for, they may then be sold immediately, either publicly or by private treaty, without any notice being given to the defaulter.
- VII. Upon failure of the buyer to comply with any of the above conditions, the money deposited in part-payment shall be forfeited; and the defaulter at this sale shall make good any loss arising from the re-sale, together with the charges and expenses in respect of both sales.

To prevent confusion no purchases can be claimed or removed during the sale.

Messrs. SOTHEBY & Co.

are prepared to execute bids, and in addition to advise intending purchasers as far as possible, if requested by them to do so, without making any charge for either service. Lots will be procured as cheaply as is permitted by other bids or reserves, if any.

34 and 35 New Bond Street, London, W.1

Telegraphic Address:

"Abinitio, Wesdo, London"
A.B.C. Code, 5th Edition

Telephone:

Regent 6545 (6 lines)

In sending Commissions this Catalogue may be referred to as "MAPLE"

RESERVES AND COMMISSIONS SENT BY TELEPHONE ARE ACCEPTED ONLY AT THE SENDER'S RISK
AND MUST BE CONFIRMED BY LETTER OR TELEGRAM.

The attention of buyers purchasing goods (including second-hand goods) for resale in the course of their business is directed to the above-mentioned Act and the Maximum Prices Orders and the Restrictions of Resale Order made thereunder.

CATALOGUE
OF
SCULPTURE, WORKS OF ART,
SHELDON TAPESTRIES AND FURNITURE

DAY OF SALE:

Friday, 8th July, 1949

AT APPROXIMATELY 11.10 A.M.

[immediately after the sale of a bust by Houdon and a relief by Verrocchio]

The Property of Mrs. Corble

SCULPTURE

1 AN ENGLISH ALABASTER PANEL of the Adoration of the Kings, the Virgin reclining below a canopy, Our Lord seated on her lap touching the chalice which one of the kneeling Magi holds out to Him, the two remaining Kings standing in the background also holding similar chalices, the foreground with Joseph asleep in a chair below the Virgin, two horses at a trough by his side, slight traces of pigment ; in framed and glazed case, 19 $\frac{3}{4}$ in., 15th Century

** For an alabaster of this subject with similar grouping, see W. L. Hildburgh, *Antiquaries Journal*, vol. III, no. 1, Jan. 1923, pl. 7, no. 2 and *English Medieval Alabaster Work*, pl. 13, no. 22.

2 A FRENCH WOOD CARVING of the Virgin Mary, a reliquary figure depicted seated, the hands missing, the removable head with slightly domed wimple, wearing a mantle over her lightly draped robe in green, orange, white and brown pigment on canvas, the face in flesh tints, 28 $\frac{1}{4}$ in., 13th Century, *Auvergne*

3 AN ENGLISH ALABASTER PANEL OF THE NATIVITY, of early turreted form, the Virgin reclining on a bed with Joseph, leaning on his staff, seated at her feet, St. Anne kneeling on the ground in front of the Virgin and taking the Child whose Head is not shown, a cradle to the side of St. Anne and a cow in the background of the manger, traces of gilding, 16in., late 14th Century ; mounted on slate slab

** The British Museum has a turreted panel of The Nativity which has different grouping, illustrated in the Catalogue of the Exhibition of English Medieval Alabaster Work, Society of Antiquaries, 1910, pl. III, fig. 6.

[See ILLUSTRATION, PLATE I]

4 ANOTHER ALABASTER PANEL OF THE RESURRECTION, from the same "turreted" series, finely carved with Christ in loose robes and wearing the crown of thorns, holding a cross with a flying banner in His left hand, His right raised in blessing, stepping out of the tomb on to the back of a prostrate or sleeping soldier holding a battle-axe; two other sleeping soldiers with weapons on the right, a fourth seated on the other side of the tomb, wearing a conical helmet and looking up at the risen Christ, some traces of colouring and gilding, $16\frac{1}{2}$ in., late 14th Century; mounted on slate slab

** Illustrated in *The Connoisseur*, May, 1934, p. 340.

A similar panel is in the City of Nottingham Art Museum; see also Hildburgh, *Archeological Journal*, vol. 88, 1931, pl. 2 B and *English Medieval Alabaster Work*, pl. III, fig. 7.

This panel would appear to be unusual in that the soldier on whom Our Lord is stepping is depicted lying face downwards, and the tunics of the soldiers have scalloped hems and scalloped deep sleeves.

[See ILLUSTRATION, PLATE I]

5 AN ENGLISH ALABASTER PANEL OF THE ASCENSION from the same series as the two previous lots, carved with the twelve disciples in two rows, all with their appropriate attributes and in long flowing robes, all with upturned gaze watching the disappearing robe and feet of Christ below the turreted top, slight traces of gilding, 16in., late 14th Century; mounted on slate slab

** This panel, together with the two preceding lots, is stated to have come from Arundel Castle.

A similar panel, from near York, is illustrated in the Exhibition Catalogue of *English Medieval Alabaster Work*, pl. XI, no. 8.

[See ILLUSTRATION, PLATE I]

Other Properties

6 A Renaissance stucco Relief of the Virgin and Child, after the Turin original by *Desiderio da Settignano*, the Virgin half-length, the Child standing on her lap, $24\frac{1}{2}$ in. high, 16in. wide; in an architectural wood frame

7 DANIEL O'CONNELL. A white marble Bust of Daniel O'Connell, head and gaze looking down to his right, with long hair, tall collar and high buttoned coat, $29\frac{1}{2}$ in. high

8 A WHITE MARBLE RELIEF OF THE VIRGIN AND CHILD, the Virgin half-length with head inclined to her right, her left hand resting on the child's head, flanked by fluted Corinthian columns and below a Renaissance entablature, 34in. high

9 AN INTERESTING WHITE MARBLE FIGURE OF DIDO stabbing herself with a dagger, the body resting on a step and raised from the ground on her right hand, clad in classical garments, sandals on her feet, and her hair in a bun with plaits, 41in. long

9A A FINE MARBLE RELIEF by *Bertel Thorvaldsen* of the Three Graces listening to the song of Cupid, the figures naked, the centre of the three with her back towards the spectator and with her arms around the other two, to the right is the smaller figure of Cupid playing a lyre, within a moulded grey marble frame, 17in. high by $12\frac{1}{2}$ in. wide

** This is a version of the memorial erected in Milan Cathedral in memory of the Italian painter *Andrea Appiani* (d. 1817).

See *Adolf Rosenberg*, *Bertel Thorvaldsen*, pl. 48, and *Hannover*, *Thorvaldsen's Vaerker*, pl. 13.

[See ILLUSTRATION, PLATE II]

10 Wood Carving. A limewood Carving of a vase of flowers and foliage with a grasshopper settled on a leaf, *by W. G. Rogers*, 14in. high; and another wood Carving of two greyhounds in pursuit of a hare, 31in. wide (both contained in glazed box-frames)

** Some details of W. G. Rogers' work is given by H. Avray Tipping in *Grinling Gibbons and the Woodwork of his Age*.

WORKS OF ART, Etc.

11 A SHIP MODEL in tortoiseshell and ivory of a fore and aft Baltic Schooner, fully rigged, with carved ivory figures on either side of the stern, the upper deck planked with ivory; contained in a glass case, 3ft. 9in. wide

** Said to have been made by a prisoner of war during the Crimean War.

12 An English pewter baluster Wine Measure of gallon capacity (old wine standard), with "bud" type thumbpiece, 11½in. high; and a similar Measure of half-gallon capacity, 9½in. high 2

13 A pair of five-light Candelabra, the arms in the form of ormolu branches enriched with porcelain flowers and fitted with porcelain baskets, 22in. 2

14 A boxwood Model of a mid-18th Century Landing Barge, with soldiers fully armed for landing and ten oarsmen with their oars, three guns mounted on the bow and one on either quarter, with carved tiller, 18½in.; glass case

The Property of the late Sir Bernard Eckstein, BT.

[SOLD BY ORDER OF THE EXECUTORS]

SCULPTURE

15 OLIVER CROMWELL. A fine white statuary marble Bust, the head half to sinister, wearing a laurel wreath and the shoulders with classic draperies, on a circular socle, 27in. high (on an oak pedestal of French Regence style, 40in. high)

16 NAPOLEON. A white statuary marble Bust, *after Casanova*, wearing the *corona triumphalis*, the head to the front; on a circular green marble pedestal, bust 24in. high

17 A pair of terra-cotta singerie Groups, each with a figure of a monkey wearing a head-cloth, reclining on a couch and with another monkey walking away, on oblong bases, 6in.

18 A pair of French 18th Century terra-cotta Groups of Putti, *after Clodion*, one of a putto astride a swan, holding a fish in its right hand, beside another putto leaning on an upturned jar, the other group with two winged putti, one holding a dead bird and the other grasping a dog by the collar, on oval bases, 7in. high

** From the Brook House Collection.

19 A TERRA-COTTA FIGURE OF CUPID, *by Clodion*, standing with an arrow in his right hand and a garland of flowers held aloft in his left hand, scant drapery slung over one shoulder, the base modelled with flowers, 11in. high

20 A TERRA-COTTA GROUP, *by Clodion*, with a figure of a satyress seated on a skin spread on a rock and playing with two infant satyrs, the circular base with a cymbal, a vase and fruit, 15½in. high

[See ILLUSTRATION, PLATE III]

21 A FINE TERRA-COTTA GROUP, *by Clodion, signed*, of a nymph in neo-classical costume holding aloft a winged putto who is crowning her with a laurel garland, to her right two other putti sporting among clouds and holding a festoon whose end is held by another putto, peering from beneath the nymph's legs, 18in. high

[See ILLUSTRATION, PLATE IV]

22 A FRENCH MARBLE FIGURE OF A MUSE, *after Falconet*, standing in classical drapery with her right elbow resting on the top of a broken column which has a square base, in her left hand a book which is also supported by the column, her hair tied in a knot at the back of the head and with falling plaits, rectangular base, 19in. high

23 A FINE MARBLE ALLEGORICAL FIGURE, *by Falconet*, of a winged and helmeted youth, standing with his left leg forward and his right hand on his hip, the head tilted slightly upwards and to his right, holding in his left hand a lictor's fasces, the tree-trunk support also draped with a sword and standard, on a circular base, 32in. high

** From the collection of the Earl of Pembroke, sold in Paris at 19 Place Vendôme in 1862.

[See FRONTISPIECE]

24 A VERY FINE MARBLE STATUETTE OF A VESTAL VIRGIN, *by Jean-Antoine Houdon* (1741-1828), *signed*, draped in finely sculptured robes partly revealing the figure, her hair parted in the middle and tied in a knot at the back of the head; in front of her she is holding a burner of sacred fire, and at her side is a pedestal carved with festoons and surmounted by flames, on an almost square base, 24½in.

** From the Collection of Herr Paul Schoenberg, of Riga (Sotheby's catalogue, 11th May, 1934, lot 135).

A similar marble Statuette is in the Metropolitan Museum, New York, and a version in terra-cotta is in the Le Roy Collection.

[See ILLUSTRATION, PLATE V]

WORKS OF ART

25 A German 17th Century Coconut Cup with gilt-bronze mounts, the loop handle and neckband chased with foliate motives, the body carved with armorials, the knop with a print, 7¾in.; and a silver-gilt Processional Cross with medallions and *chi rho* symbols, 11¼in. 2

26 A German silver filigree Book Cover with foliate designs in high relief on a silver-gilt ground, the clasp elaborately pierced, containing an edition of "Paradis Gartlein" by Johann Arnds, Nuremberg, 1741, 5¾in.

27 A pair of crystal Candlesticks with hexagonal nozzles and collars supported on baluster stems and terraced feet, terminating in silver-gilt acanthus decorated mounts, $8\frac{1}{2}$ in. 2

28 A Flemish alabaster Plaque with the Agony in the Garden, traces of gilding, 5in., 16th Century; a Mount Athos barbed medallion Pendant with Scenes from the Life of Christ and with an attractive painted border in green, $4\frac{1}{8}$ in.; and an ivory Figure of a sleeping Pug Dog, $4\frac{1}{2}$ in., 18th Century 3

29 A Limoges enamel Tazza painted with the Triumph of Galatea, in colours, the underside with masks and festoons, on a hollow conical foot with strapwork *en grisaille*, 7 $\frac{3}{4}$ in.

** From the Brook House Collection, 1932.

30 A Limoges enamel Plaque, September from a Set of the Months, decorated with a wine pressing scene, 8in., 16th Century; and a Tazza with Joseph greeting his Brethren, $6\frac{1}{4}$ in. 2

31 A LARGE LIMOGES ENAMEL OVAL PLAQUE, by *Pierre Courtois*, painted in colours heightened by gilding, with Aristomenes, changed by witchcraft into an ass, overhearing the story of Cupid and Psyche related by an old woman to a noble maiden, the former has a distaff in her hand and a dog at her feet, in a rocky landscape with buildings in the background, signed "P.C.", $12\frac{1}{2}$ in. high by $8\frac{3}{4}$ in. wide, mid-16th Century

** From the Oppenheimer Collection, 1936.

The subject is copied from an engraving after Raphael, the first of a series of illustrations to the "Golden Asse" of Apuleius.

32 A LIMOGES ENAMEL TAZZA, painted *en grisaille*, by *Pierre Raymond*, with Moses and Jethro in a mountainous landscape with tents in the foreground, with a black and gilt scroll border, the underside with masks and scrolling, dated 1563, $7\frac{1}{2}$ in. wide; and a Limoges enamel Plate, also decorated *en grisaille* with Juno and her peacock, $9\frac{1}{8}$ in. 2

BRONZES

33 A four-handed English bell-metal Mortar, inscribed "Robert Hall 1574", which also bears the foundry mark of Stephen Tonni II, $4\frac{3}{8}$ in. diam; with pestle 2

** From the Arthur G. Hemming Collection, sold in these rooms, 1st June, 1934, lot 52.

Exhibited on loan at the Victoria and Albert Museum, 1929/30.

Illustrated in *The Connoisseur*, March 1929, pl. 3 and 4b.

34 A fine Flemish bell-metal Mortar, with two dolphin handles, round the lip are two lines of inscription "KRVIT NOCH PLASTER EN GENEST MER; DIN WOERT HEER SAPIE 16" and below this the date "1588", and a small shield inscribed with a merchant's mark, $5\frac{3}{8}$ in. diam.

** From the Arthur G. Hemming Collection, sold in these rooms 1st June, 1934, lot 22.

The inscription, translated, reads: "Nor herb nor plaster heals, but Thy word alone, O Lord—Sapientia 16"

See 12th verse of Chap. XVI of the Book of Wisdom.

35 A pair of French bronze Reliefs of Girls, half-length, their heads in high relief, with long flowing hair, contained in circular gilt metal frames, 9in. ; and a pair of Pastille Burners, of dark blue porcelain with Louis XIV ormolu mounts, 10½in. 6

36 A pair of bronze Busts of a Man and Woman, the former with curly hair and the latter with a laurel garland round her head, on circular brown marble plinths, 7¾in., 17th Century 2

37 A bronze Group of Hercules and the Erymanthian Boar, *after Giovanni Bologna*, the boar held on his left shoulder and the club in his right hand, on a rectangular marble base, 22in.

38 A pair of bronze Busts of Roman Emperors, one with a cloak over his shoulder, the other in armour, both on circular pedestals, 11½in., 17/18th Century

** From the Brook House Collection.

39 A Renaissance bronze Figure of Priapus holding a basket of fruit, perhaps intended as a lamp, on wood pedestal, 8in., 16th Century ; and a small bronze Seal in the form of a child in swaddling clothes, 4in. 3

40 A BRONZE FIGURE OF ST. GEORGE, *by Alfred Gilbert*, standing with a sword in one hand, in elaborate armour, decorated with shell motifs, on a stylised dragon base, 19in.

41 A PAIR OF FRENCH BRONZE FIGURES of Centaurs, the younger one perhaps representing Nessus holding Hercules's club and lion-skin, the other older with beard and also with lion-skin over one shoulder, on red marble rectangular bases, 15in., 18th Century

42 A PAIR OF FRENCH FIGURES OF BOYS, one squeezing a bunch of grapes into a cup, the other bald-headed with a ewer in one hand and a goblet in the other, mounted on circular red marble plinths, 14in., 18th Century

43 A 16TH CENTURY BRONZE ANIMAL GROUP of small size with a figure of Acteon changed by Artemis into a stag and being attacked by his hounds, Acteon seated a hound on either side and a smaller one on the rocky base, 4in.

** From the Henry Oppenheimer Collection, 1936.

Another example is in the Salting Bequest, Victoria and Albert Museum.

44 ANOTHER SMALL ANIMAL GROUP with a figure of a heron perched on the back of a toad and standing on its left leg around which is entwined a serpent whose neck it grasps in its upraised right claw, on a rectangular marble base, 8in., *school of Giovanni Bologna, early 17th Century*

** From the Henry Oppenheimer Collection, 1936.

45 AN ITALIAN 16TH CENTURY BRONZE FIGURE of a surprised Boy, standing with right leg forward and both arms raised with the palms forward, naked except for a fillet round the head, tied at the back and ending with tassels on each shoulder, on a *verde antico* marble base, 9½in., *Florentine*

** From the Henry Oppenheimer Collection, 1936.

Other versions are in the Beit and Salting Collections ; see also Bode, *Die Italienischen Bronzen der Königlichen Museen zu Berlin*, 1904, vol. II, no. 250, pl. VII. Exhibited at the Burlington Fine Arts Club, 1912.

46 A VENETIAN RENAISSANCE INKSTAND in the form of a figure of Atlas stooping with his right knee on the ground and carrying on his back a flattened globe, the upper part hinged and with a figure of a naked putto, on oval moulded base, 9½in., 16th Century

47 A BRONZE FIGURE OF NEPTUNE, powerfully modelled with his left leg forward, with long curling beard, eyebrows and hair, the eyes pierced, holding a short rod in his right hand, on rectangular base, 14in., *Italo-Flemish*, 16th Century

48 A PADUAN 16TH CENTURY CANDLESTICK in the form of a scaly monster with bifid tail, with acanthus fins and webbed feet, with grotesque human bearded face turned upwards, at the end of the tail a candle socket chased with acanthus foliage, 7½in., *early 16th Century, Master of the Marine Monsters*

** From the Henry Oppenheimer Collection, 1936.

Other Properties

49 A PADUAN CANDLESTICK FIGURE of a Negro, standing with his right hand on a pumpkin, in his left hand a bunch of grapes, his right hand stretched upwards and supporting a gadrooned candle socket, on circular marble base, 10¾in., *School of Riccio*, 16th Century

49A AN ITALIAN BRONZE FIGURE OF ANTINOUS, after the Antique, standing with his right hand on his hip and with tree-trunk support, a cloak draped over his right shoulder and round his left arm, 8½in., 16th Century

49B AN ORMOLU MOUNTED CELADON BOWL and Cover, the Chinese porcelain body carved with peonies and foliate scrolls under a celadon glaze, the chased ormolu mounts with sea-nymph handles, the lid with an acanthus and fruit finial, 12½in., 18th Century

49C AN ITALIAN RENAISSANCE BRONZE EQUESTRIAN GROUP of a Warrior with right arm upraised, in cuirass and short tunic with bare feet astride a horse with right foreleg raised, on an oblong base with claw feet, 10½in., 16th Century

** The pose of the warrior recalls that in the E. L. Paget Collection, illustrated in *The Burlington*, May, 1939.

50 A VERY FINE ITALIAN BRONZE HEAD OF A CHILD, probably after an antique model, representing the head of a baby boy, with chubby face and close curly hair, two curls are caught up and tied with ribbon just above the centre forehead, superbly cast, dark patination, the face full of expression, 5¼in., *North Italian, circa 1500*; wood pedestal

** Formerly in the celebrated Collection of Sir Francis Cook, Bt.

From the Humphrey W. Cook Collection, Cat. no. 240.

W. Bode in *Italian Bronze Statuettes of the Renaissance* illustrates a very similar head in the Hofmuseum, Vienna, vol. II, pl. CIX and another in the Doge's Palace, Venice, pl. CVII.

[See ILLUSTRATION, PLATE VI]

The Property of C. D. Guinness, Esq., C.B.E.

SHELDON TAPESTRIES

51 A VERY RARE SHELDON ARMORIAL TAPESTRY MAP, woven in coloured wools and silks with a part of Gloucestershire and with the arms of Ralph Sheldon of Weston and with the Sheldon motto "*Optimum Pati*"; above is the lower part of a cartouche originally containing a description of the county and on the right and at the bottom is a broad border woven with Renaissance architectural motifs; in the right-hand lower corner is a figure of Hercules striking Cerberus and to his left two emblematical figures beneath canopies, that on the left representing Temperance pouring water from a ewer into a goblet, 6ft. 6in. high by 7ft. 3in. wide, end 16th Century

** From the Collection of H. Birkbeck, Esq., Westacre, Swaffham, Norfolk, Sotheby's 26th March, 1920, lot 133.

From the Collection of the Earl of Dudley.

Illustrated by A. F. Kendrick in *English Decorative Fabrics of the Sixteenth to Eighteenth Centuries*, pl. XVI.

The arms are those of Ralph Sheldon of Weston (d. 1613; eldest surviving son and heir of William Sheldon and of his first wife, Mary, daughter and heir of William Willington of Barchester), quartering Pembroke and Willington and impaling those of his first wife Anne (d. 1603), daughter of Sir Robert Throckmorton.

This fragment is approximately a quarter of the original panel. Other tapestry maps are in the possession of the Bodleian Library and the Yorkshire Philosophical Society.

For a general account see Barnard and Wace, *The Sheldon Tapestry Weavers and their Work*, *Archaeologia*, vol. LXXVIII, 1928.

[See ILLUSTRATION, PLATE VII]

52 ANOTHER RARE SHELDON TAPESTRY MAP, probably a portion of the preceding panel, showing part of the valley of the Severn, the south on the right side, 6ft. high by 4ft. wide

** Also from the Collection of H. Birkbeck, Esq. and the Collection of the Earl of Dudley.

Mentioned in Notes and Queries, 1869.

[See ILLUSTRATION, PLATE VIII]

Other Properties

MUSICAL INSTRUMENTS

53 An Italian Violin, labelled *Gragnani*; in case, with two bows (*one lacking nut*)

4

54 A Violin, by *Duke*, London, with bow, by *Poireon*, Paris; in case

3

55 An old English Violin, about 1800; in case

2

56 AN ITALIAN HARPSICHORD OR GRAVICEMBALO, five octaves with boxwood naturals and black accidentals, two strings to each note and two rows of jacks, enclosed in a case painted green with red and gold decoration, the interior painted with putti playing musical instruments ; on an elaborate baroque stand, the frieze and legs heavily carved with shell and leaf motifs, 8ft. long, 3ft. 2in. wide

56A An early square Piano of Continental make with four-octave keyboard, contained in a red lacquer case decorated with painted panels and gilt scrolling, on a gilt support, 4ft. 4in.

The Property of Mrs. Trafford

Goodrich Court, Ross-on-Wye

57 A VERY RARE AND IMPORTANT CAROLEAN VIRGINALS, BY STEPHEN KEENE, LONDON, 1668, with elaborate interior decoration. The oblong Jacobean type case is of oak with a domed lid and iron hinges ; the interior of the lid is painted with a park scene (said to be St. James's Park) with groups of figures and a pavilion amid trees ; the keyboard cover is decorated in the same manner. The soundboard with four elaborate sound-holes is painted with birds, fruit and flowers, a spray of which also adorns the centre of the board above the keys : the remainder of this latter, the edges of the surround to the soundboard, the front, and the jackrail are decorated with stamped gilt paper, 6ft. by 1ft. 9½in. high, 1ft. 1in. high at top

The jackrail bears the inscription "*Stephanus Keene, Londini, fecit, 1668*".

The almost-5-octave keyboard is of cypress-wood with ivory accidentals.

Restored to playing order, by Hodsdon of Lavenham in 1939.

** This instrument was found in the loft of an old house in Oxford in 1880 and was bought by H. C. Moffatt, Esq., father of the present owner.

Mentioned in Philip James' *Early Keyboard Instruments*, p. 30., this instrument is of similar type to the virginals by Loosemore, illustrated as pl. XXVIII in the same book.

Mentioned in Gore, 4th edition, in the Article on Virginals.

[See ILLUSTRATION, PLATE IX]

The Property of Mrs. Herbert Lambert

of Bath

58 A FINE OTTAVINA VIRGINALS, made under the direction of Arnold Dolmetsch by Chickering of Boston, 1910, no. 70 ; four-octave keyboard with arcaded boxwood naturals and stained black accidentals, the jacks with leather plectra. The interior is painted dark apple-green, the exterior black with brass hinges, triangular shape 2ft. 7in. by 1ft. 7in. by 2ft. 8in.

** This beautifully-toned instrument belonged for many years to Mrs. Gordon Woodhouse, who presented it to the late Herbert Lambert in 1928 according to an autograph insertion on the wrest-plank.

Mr. Lambert altered the plectra from quill to leather and generally restored the instrument, leaving it of exceptional musical quality.

The Property of G. Bernard Shaw, Esq.

58A A FINE CLAVICHORD, by *Arnold Dolmetsch*, 1921-22, in plain chestnut case with ornamental brass hinges ; four octaves and two notes ; black keys with white sharps : the interior with gilded edging and the motto in gold on the inside of the lid "*Dum vixi tacui Mortua dulce cano*". Signed by Arnold Dolmetsch on the sound-board and dated *Haslemere, Nov. 1921, No. 31, on plain stand, 3ft. 8in. by 1ft. 3in.*

** Affixed beneath is a label bearing the inscription :—

"This clavichord, made by Arnold Dolmetsch, he considered his best instrument, and used it to play on at his concerts in the hall of the Art Workers' Guild in Queen Square.

At one of these concerts I asked him what price he was charging for his clavichords.

He replied that he could afford to make one for £40.

I said I would pay him £40 to make me one.

He instantly pointed to this instrument and said 'It's yours.' And so I became possessed of it.

He was always in such need of ready money that for £40 down into his pocket he would have parted with any instrument, confident that he could make another as good.

G. BERNARD SHAW."

This fine-toned instrument was made and played by Arnold Dolmetsch at some of his concerts and was bought at one of these by Mr. Bernard Shaw.

Various Properties

CLOCKS

59 A CHIMING BRACKET CLOCK, *inscribed Thos. Tompion, Londini, fecit*, the movement with crown escapement and chime on six bells, the square dial with calendar aperture, contained on a 19th Century oak case, with an earlier metal basket top, 18in. high

60 A LOUIS XVI MANTEL CLOCK, by *Lepine*, the cylindrical movement set in a sculptured white marble group of Venus and Eros, the base with emblems of Love ; with ormolu plinth, and dial frame, 17in. high

** Britten illustrates examples by this famous Paris maker.

61 A LOUIS XVI SMALL MANTEL CLOCK, the ormolu case with finely chiselled foliate mounts and medallions, the movement with striking train, alarm and pull-repeat, 7in.

62 A MINIATURE BRACKET CLOCK in an attractive early case of oak veneered with ebony and with silver mouldings to the front and side panels, the sides with grilles pierced with masks and foliate scrolls, the basket top with pierced silver appliques, the movement of later date, 6 $\frac{3}{4}$ in.

63 A Scottish Bracket Clock, by *James Ivory, Dundee*, the arched dial with pendulum and calendar apertures, engraved backplate and pull-repeating mechanism, in ebonised case with bell top, 19in.

64 A French Bracket Clock, by *Levasseur à Paris*, in a rococo case with ormolu enrichments and tortoiseshell veneer, the dial with the numerals in white enamel, 33in. high, with bracket 17in. 2

65 A large mahogany chiming Bracket Clock in inverted bell-top case, with brass dial, silvered hour-ring, chime-silent and regulator discs, chased gilt-metal mounts and paw feet, 2ft. 4in. high

66 A mahogany Bracket Clock, by *Wm. Ward of Bloomsbury, London*, the arched dial with calendar and pendulum apertures, the movement with crown escapement, bob pendulum and well-engraved backplate, the case with brass mouldings and spandrels, 19in. high

67 A late Georgian mahogany Bracket Clock, by *Joshua Trewinnard, London*, with circular white enamel dial, the case with domed top and gilt-metal grille at the sides and front, 16in. high

68 A Long-case Clock, by *J. Massey*, the arched and painted dial with revolving lunar disc, the case of oak and mahogany, 7ft. 4in. high

69 Another Provincial Long-case Clock, by *W. Palethorpe, Grantham*, the dial with painted arched top contained in an oak case with swan-neck pediment, 7ft. 6in. high

70 A black lacquer Long-case Clock, the movement by *T. Watt, Richmond*, with arched silvered dial, the shaped top with pear-shaped finials, the waist door with Chinese figures and buildings in gilt on a black lacquer case, 7ft. 7in. high

71 A mahogany Long-case Clock, by *James Tregent, Leicester Square, London*, the arched dial with silvered hour-ring and gilt-metal scroll spandrels, strike-silent regulator and calendar aperture, the hood with brass finials, the waist with glazed door, 7ft. 2in. high

72 An early Long-case Clock, by *Fra. Raynsford, Covent Garden*, the arched gilt-metal dial with cherub and crown spandrels and day of the month aperture, the arch with month of the year dial flanked by cupids, the ebonised case with inverted bell top and the hood with free-standing columns and fret panels, the plain waist with glazed pendulum aperture, 8ft. 1in. high

** Francis Rainsford was free of the Clockmakers' Company from 1689-1709.

73 A Georgian mahogany banjo-shaped Clock Barometer, by *Silvani and Co. Brighton*, the silvered barometer dial below the clock, a thermometer and dry/damp indicator, surmounted by a swan-neck cresting, 4ft. 2in. high

74 A Long-case Clock, by *John Long of London*, the arched gilt-metal dial with silvered hour-ring enclosing a calendar aperture and second hand and within cherub-and-crown spandrels, the hood with three ball finials and free-standing columns, 7ft. 6in. high

75 A brass Lantern Clock, the dial inscribed "*Jos. Knibb, Londini fecit*", with single hour hand, going and striking trains with anchor escapement surmounted by pierced crestings, 14½in. high

76 A WALL CLOCK, by *Christopher Gould*, the thirty-hour striking movement with anchor escapement and pull-up wind, the gilt-metal dial with cherub-head spandrels and single hour hand, contained in a plain walnut case with basket top, 16in. high

** Another wall clock by this maker is illustrated by Herbert Cescinsky, *Old English Clockmakers*, p. 85, fig. 125.

77 A walnut Long-case Clock, by *Joseph Hallifax, Barnsley*, with eight-day movement, the arched dial with gilt-metal scroll spandrels and calendar aperture, the arch with dolphins and the maker's name, the case with moulded arched hood, fretted frieze and pilasters, the waist of finely figured walnut with feather bandings, 7ft. 2in. high

78 A Chiming Bracket Clock, by *George Clark, Leadenhall Street, London*, the movement with bob pendulum, crown escapement and engraved backplate, the arched gilt-metal dial with chased foliate spandrels, silvered hour ring and strike-silent dial and pendulum and calendar apertures, contained in a black lacquer case with inverted bell top, 1ft. 8in. high

79 A GOOD WALNUT LONG-CASE CLOCK, by *John Fromanteel*, the arched gilt-metal dial inscribed "*Johannes Fromanteel, Londini fecit*", the silvered hour ring with broad minute band, second hand and calendar apertures within cherub-head spandrels and surmounted by dials showing the phases of the moon, contained in a finely figured walnut case with yew-wood stringing, with arched panelled door and moulded plinth, the hood with moulded top, flammiform finials, free-standing columns and blind fret decoration, 8ft. 6in. high

** This well-known family of clockmakers were of Dutch origin and produced many fine clocks at the end of the 17th Century.

Formerly in the Hardcastle Collection.

80 A RARE TRAVELLING ALARM CLOCK, by *Daniel Quare, London*, with going, striking and alarm trains, the silvered dial inscribed "*Quare, London*", and with an alarm aperture on the left, the movement with baluster pillars, mounted in a bronze case with pierced sides and chased handle of later date, 4½in. diam.

** Britten illustrates a travelling watch by Tompion of somewhat similar type in *Old Clocks and Watches*, Third Edition, fig. 419.

The Property of John H. Millar, Esq.

The Manor House, Hitchin, Herts

81 A WALNUT LONG-CASE CLOCK, by *Fromanteel and Clarke, London*, with eight-day striking and alarm movement, the eleven-inch dial inscribed "*Fromanteel and Clarke*", with silvered chapter ring, seconds circle, alarm setting dial and calendar aperture. The hood with column supports and blind fret decoration, the panelled door with a glass pendulum aperture, 7ft. 2in. high

** Formerly in the Collection of Arthur Vernay.

82 A BURR WALNUT LONG-CASE CLOCK, by *Tompion and Banger*, with eight-day striking movement no 485 and inside locking plate. The eleven-inch square dial inscribed "*Tho. Tompion and Edw. Banger, London*" with silvered chapter ring, seconds circle and calendar aperture. The case with rising hood and the panelled door with a glazed pendulum aperture, 6ft. 7in. high

** Formerly in the Hardcastle Collection.

Illustrated by Percy G. Dawson on p. 108 of the *Antique Collector*, July/August, 1943.

[See ILLUSTRATION, PLATE XI]

Various Properties

FURNITURE

83 A mahogany serpentine Chest of Drawers with canted and fluted sides and containing two short and two long oak-lined drawers, 3ft. 8in. wide

84 A pair of James II walnut high-back Chairs, the splats elaborately carved and turned, with scrolled crestings, the seats covered in crimson silk damask 2

85 A walnut Stool of Queen Anne style with cabriole legs and needlework seat, 19in. wide

86 A Sheraton mahogany Knife Box Case of conventional form, edged with a twist inlay and fitted for stationary, 9in. wide

87 A Pier Glass contained in an attractive carved wood and gilt frame of George II style decorated with wave mouldings and garlands, 6ft. high by 2ft. 7in. wide

88 A Wall Mirror, of smaller size, in carved wood and gilt frame, decorated with scrolling, bouquets and a carved female mask, 4ft. 6in. high by 2ft. 7in. wide

89 Another, of similar form, surmounted by a cresting of scrolling foliage and the apron carved with a bird, 4ft. 6in. high by 2ft. 7in.

90 A Pier Glass contained in a moulded walnut frame, 4ft. high by 21in. wide ; and another Mirror of Regency style with a gilt frame and eagle cresting, 4ft. 1in. high by 2ft. wide 2

91 A pair of Wall Mirrors contained in elaborately moulded gilt papier-mâché frames, the uprights entwined with flowers and scrolling and the apron with squirrels, 5ft. 8in. high by 3ft. 2in. wide

92 A small mahogany Chest of four graduated drawers with drop handles and the sides also mounted with handles, 26in. wide

93 A late Georgian small mahogany Sideboard of breakfront form fitted with drawers and cupboards, 3ft. 6in. wide

94 A GEORGIAN MAHOGANY TALLBOY, containing two short and six long drawers and a brushing slide, with chamfered corners and a dentil cornice, 3ft. 6in. wide

95 A SET OF FOUR SHERATON ARM CHAIRS, painted to simulate rosewood, decorated in gilt, with canework seats and loose squabs 8

96 A SET OF SIX TRAFALGAR CHAIRS with canework splats, leather seats and the ebonised frames mounted with ormolu bosses and anthemiums 6

97 A Georgian mahogany Chest, of small size, with two short and two long oak-lined drawers and splayed bracket feet, 36in. wide

98 A WRITING TABLE of Louis XVI style, with rectangular leather-covered top, frieze drawers and well-cast bronze handles and mounts, 3ft. 11in. wide

100 A STUART SMALL WALNUT SIDE TABLE, the top veneered with ovals and bandings of burr wood supported on five spiral legs united by shaped stretchers, 32in.

101 A mahogany Armchair of George II style, covered in yellow figured damask and the frame with square baluster legs and incurved arm supports carved with scaling

102 A NEEDLEWORK COVERED CHAIR, the back and seat designed with a mythological subject and flowering trees within a yellow border of scrolling leaves and flowers, the walnut frame with a chamfered stretcher

103 Two Queen Anne walnut Chairs both with solid shaped splats, scrolled over top-rails, dipped seat-rails and cabriole legs, one with a needlework seat worked with a bouquet of flowers 2

104 A WALNUT TALLBOY of small size, containing three drawers with feather cross-bandings and with engraved handles and escutcheons, on a later stand, 2ft. 11in. wide

105 A Georgian Tea Table with tray top and the walnut stand with cabriole legs carved with shells, 2ft. 7in. wide

106 A walnut drum-top Card Table of semi-circular form, supported on cabriole legs and with gate-leg back support, 2ft. 7in. wide, 18th Century

107 A small Side Table of Chippendale style, the frieze carved with Vitruvian scrolling and the supports with pierced brackets, 3ft. 2in. wide

108 A Sheraton mahogany Cabinet in two heights, the upper portion enclosed by a pair of glazed doors below a "broken" swan-neck pediment, the base cupboard behind a pair of panelled doors, inlaid with vases, wreaths and floral pendants in shaded woods, on bracket feet, 7ft. 8in. high, 4ft. wide

109 A Georgian mahogany Pedestal Desk, the top lined with leather tooled and gilt, three drawers in the frieze, the kneehole fitted on either side with three small drawers and a cupboard, plinth base, 4ft. 9in. wide

110 A mahogany Sofa Table of small size, the "D"-shaped leaves with chequer inlay, two small drawers in the frieze, on end supports, casters, 2ft. wide

111 A set of fourteen mahogany Dining Room Chairs, comprising :—a pair of Carvers and twelve Single Chairs, the backs with plain head-rails, stuffed seats and turned and tapered front supports, 19th Century 14

112 A Georgian mahogany Sideboard of breakfront form, inlaid with satinwood and olivewood stringing, fitted with a central napery drawer above a cupboard and flanked by two deep cellaret drawers, 4ft. wide

113 A late Georgian mahogany Sofa Table, the top inlaid with brass lines, with two frieze drawers, on end supports with splayed legs united by a stretcher, 3ft. wide by 4ft. 1in. long

114 A WALNUT BUREAU of small size, with feather bandings, the interior fitted with drawers, pigeon-holes and a small cupboard, enclosed by a fall-front with two short and two long drawers under, on bracket feet, 2ft. 7in. wide, 18th Century

115 A GEORGE I KNEEHOLE DRESSING TABLE in walnut, with feather bandings, the frieze with one long drawer with a recessed cupboard under, flanked by three pedestal drawers, 2ft. 9in.

116 A LOUIS XV COMMODE, of bombé form, signed *P. Bernard Ebéniste*, inlaid with narrow brass lines and banded with kingwood, mounted with ormolu scroll handles, with marble slab top, 4ft. 7in. wide

** Pierre Bernard's signature is recorded with the style in full, as in the present example.

The Property of a Gentleman

117 A Knole Settee with an upholstered back, hinged sides and loose cushion seat covered with purple velvet, with shaped fringe, 5ft. 4in. wide

118 An 18th Century Dutch marquetry Games Table with shaped folding top, the interior with candle wells and money cellars and lined with green baize, raised on carved cabriole legs and claw-and-ball feet, 2ft. 8in. wide

119 A pair of walnut Fauteuils in Louis XV design, with upholstered backs and loose cushion seats, covered in red damask, the walnut frames carved with flowers and foliage, on slender cabriole legs 2

120 A Louis XV Bergère with upholstered back and seat covered in Aubusson tapestry, the frame carved with flowers and scrolls, on cabriole legs; and another upholstered with brocade, the frame carved with flowers and leaves, on cabriole legs 2

121 A pair of Louis XV Bergères with shaped upholstered backs and seats, covered in grey damask, the frames carved with flowers and meandering foliate scrolls, on cabriole legs 2

122 A French marquetry Gueridon, the shaped front fitted with three drawers, on cabriole legs with a plateau, the whole inlaid with floral sprays in shaded woods, 1ft. 5in. wide; and a French parquetry Table of oval shape, on cabriole legs united by a plateau, 1ft. 5in. wide 2

123 A Louis XV Bureau in palisander and rosewood, with sloping front enclosing a fitted interior, one long and two short drawers below, on cabriole legs with ormolu mounts, 3ft. 3in. wide

124 A LOUIS XVI ESCRITOIRE in mahogany of good colour, with grey marble slab top and a drawer in the frieze, the fall front enclosing small drawers and pigeon-holes and a cupboard below, with gilt-bronze pilasters, 3ft. 6in. wide by 4ft. 9in. high

125 A mahogany Sofa Table of 18th Century design, with two flaps and two drawers in the frieze, raised on a turned stem with splayed quadraped, 3ft. 3in. wide

126 A pair of Louis XVI Fauteuils, the upholstered backs and loose cushion seats covered in blue silk, the frames reeded and carved at the tops with flowers, on splayed legs

127 A pair of French Tables with marble tops of shaped outline, a drawer in the frieze, on cabriole legs with plateau and ormolu mounts, 1ft. 9in. wide

The Property of a Lady

128 A mahogany Toilet Mirror, the rectangular plate contained in a simple moulded frame and the plateau fitted in the shaped front with a long shallow drawer, on bracket feet, 1ft. 8in. wide, 18th Century

129 A mid-18th Century oval mahogany Pembroke Table with two hinged leaves, on cabriole supports chased at the knees with scrolls and finishing in "pied-de-biche", 2ft. 6in. wide

130 A George III mahogany Cellaret, oval, bound in brass and fitted with drop handles, raised on cabriole legs with claw-and-ball feet, 1ft. 9in. wide

131 A CHIPPENDALE MAHOGANY SERPENTINE DRESSING CHEST, the upper drawer with a mirror and completely fitted for toilet receptacles below a hinged writing slide, three long drawers under, on bracket feet, 3ft. 4in. wide

132 AN 18TH CENTURY MAHOGANY CHEST OF SERPENTINE OUTLINE, fitted with a brushing slide above four long graduated drawers, the canted pilasters carved with "blind fret", bracket feet, 3ft. 8in. wide

133 A Georgian mahogany Sideboard-table, the concave frieze carved below with gadrooning centering on a shell motif with "C"-scrolls at the front, on cabriole legs decorated with pendent leafage and finishing in claw-and-ball feet, 4ft. 6in. wide

134 A PAIR OF CHIPPENDALE MAHOGANY CARD TABLES, the folding leaves supported by concertina actions and one lined with baize, on carved cabriole legs with claw-and-ball feet, 2ft. 9in. wide

135 A George III mahogany Dining Table, oblong, the two hinged leaves supported on cabriole legs with claw-and-ball feet and an odd leaf made to fit with three screw-in supports, *length fully extended 8ft. 1in., width 3ft. 4in.*

136 A Chippendale mahogany Card Table, fitted in the plain frieze with a shallow drawer, the cabriole legs carved on the knees with pendant acanthus leafage and the front supports terminating in claw-and-ball feet, *2ft. 9in. wide*

137 An old English oak gate-leg Table, oval, fitted with a side drawer, on turned pillar supports braced by rectangular stretchers, bun feet, *4ft. wide*

138 A CHIPPENDALE MAHOGANY WRITING TABLE OF SMALL SIZE, fitted around the knee-hole with seven drawers, a slide and a cupboard in the recess, bracket feet, *2ft. 6in. wide*

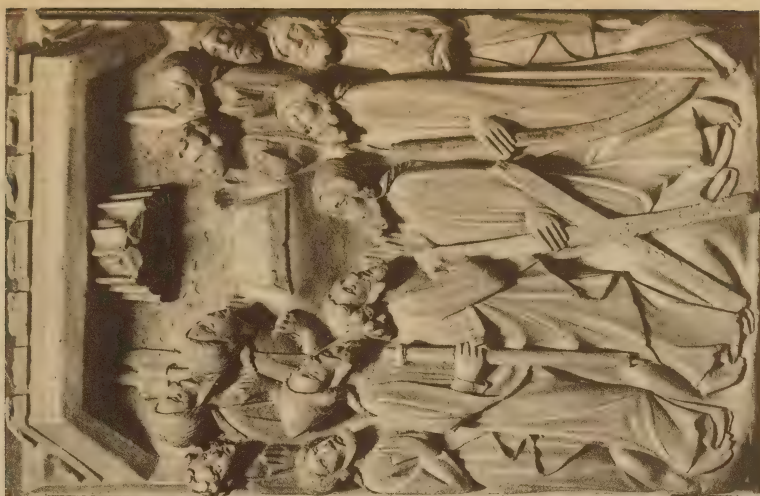
139 A Georgian mahogany Library Armchair, the seat, back and arm rests stuffed and covered in flowered tapestry, the terminals carved with acanthus foliage and the cabriole supports with scrolled toes

140 NINE CHIPPENDALE MAHOGANY DINING CHAIRS, comprising:—eight side Chairs and a Carver, the pierced splats and the crest rails carved with flower-heads and leafage, the front rails with gadrooning and the cabriole supports with foliage at the knees, claw-and-ball toes, loose tapestry covered seats 9

141 A GEORGE I WALNUT TALLBOY OF FADED COLOUR with simple moulded cornice, the upper part with three long and three small drawers, a brushing slide and three long graduated drawers at the base, on bracket feet, *5ft. 10in. high, 3ft. 6in. wide*

END OF SALE

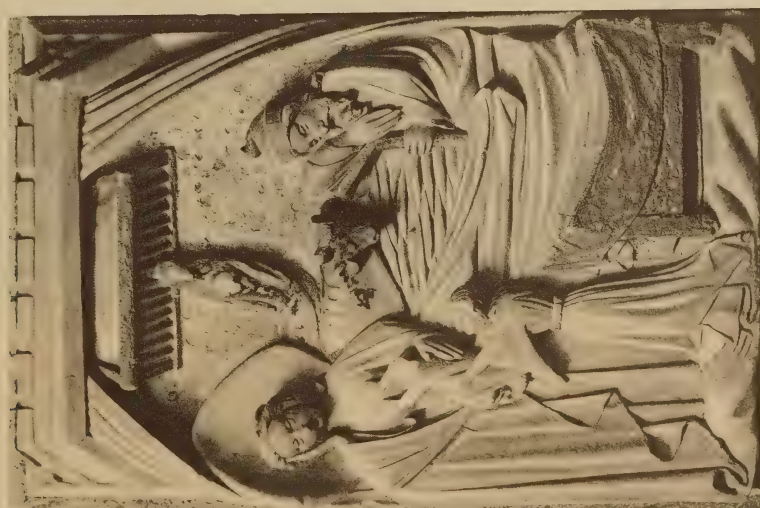
Printed by
KITCHEN & BARRATT, LTD.,
PARK ROYAL ROAD,
LONDON, N.W.10



5



4



3



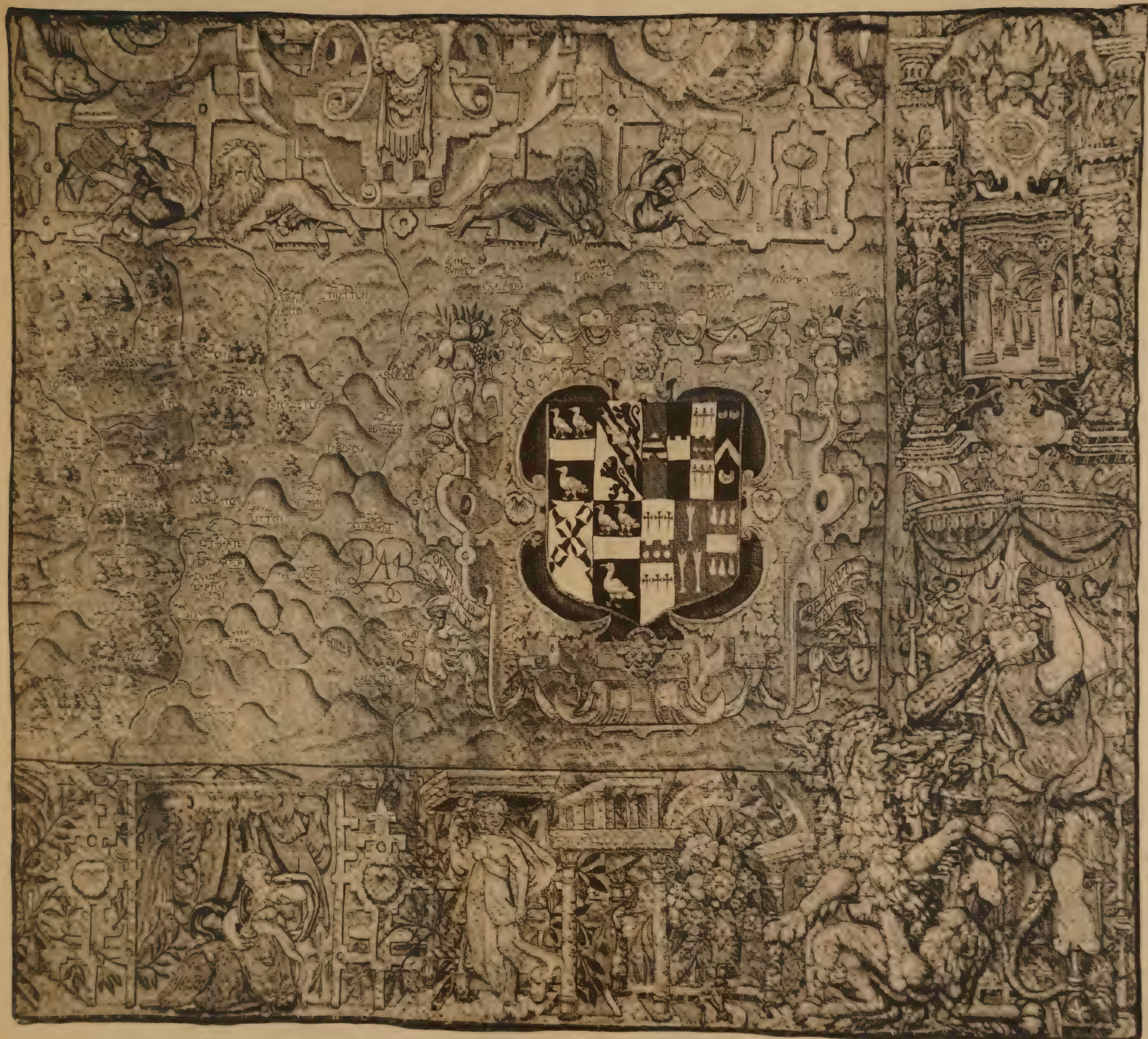
9A



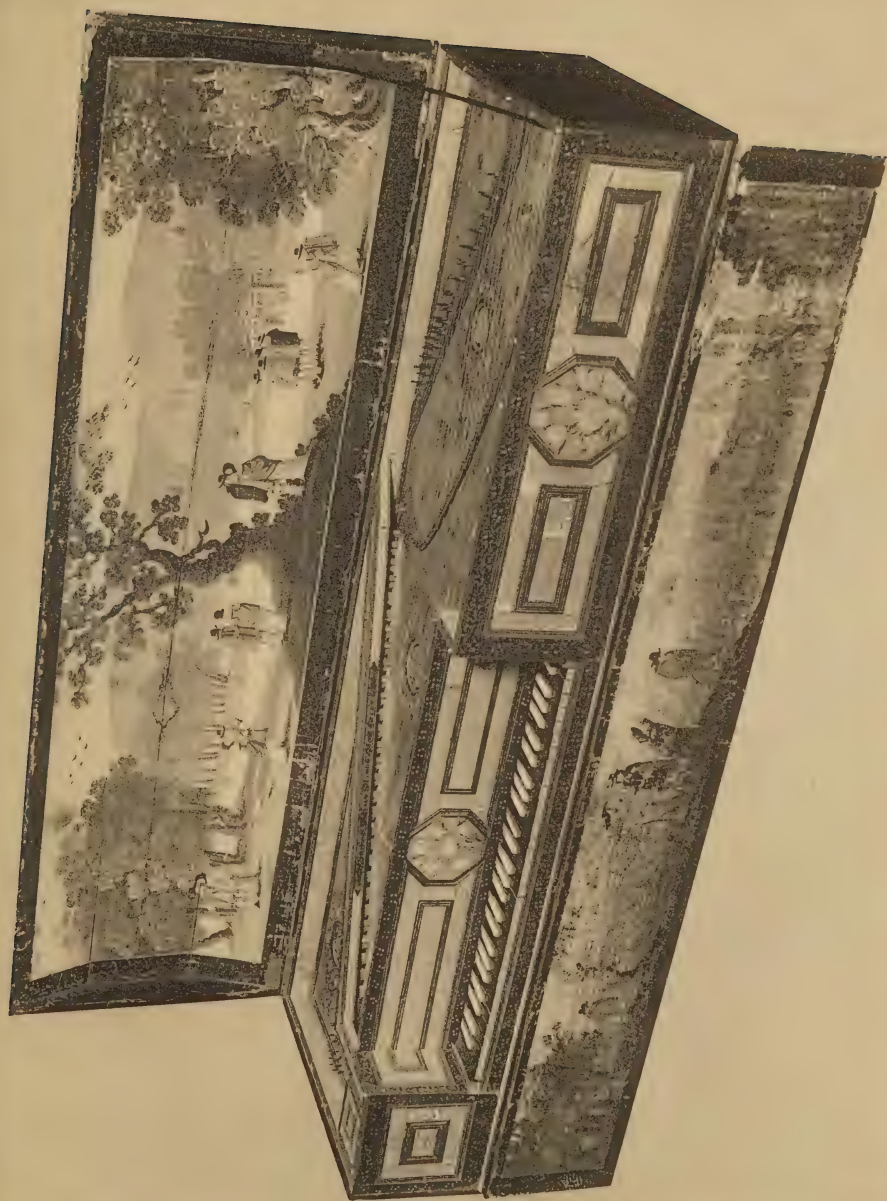




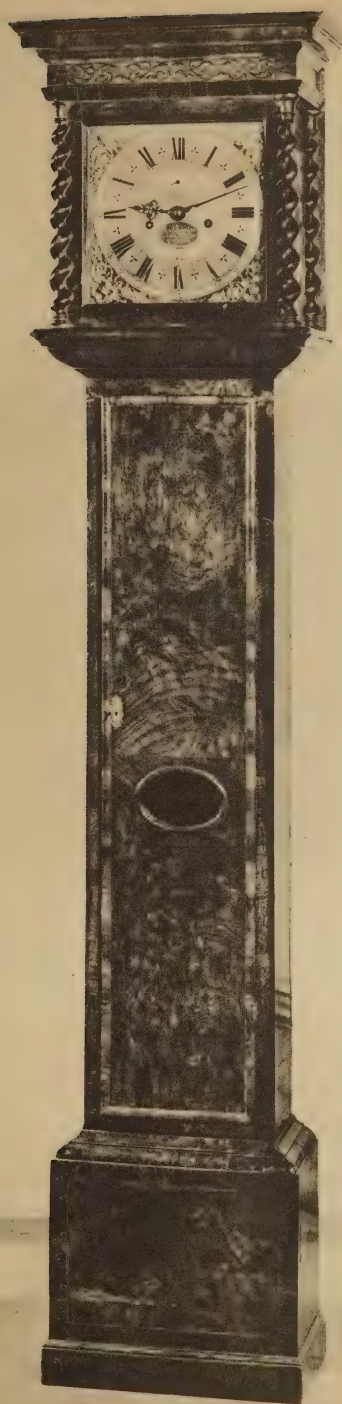












SOTHEY & Co.'s

SALE OF

SCULPTURE, WORKS OF ART, SHELDON TAPESTRIES AND FURNITURE

8th July, 1949

PRICES AND BUYERS' NAMES

LOT		£	s.	d.	LOT		£	s.	d.
1	Partridge, F.	70	0	0	42	Rozendaal	12	0	0
2	Wilson, R. E. A.	90	0	0	43	Spero, A.	9	0	0
3	Mallett	220	0	0	44	Spink	8	0	0
4	Mallett	220	0	0	45	Spero, A.	50	0	0
5	Partridge, F.	85	0	0	46	Spero, A.	62	0	0
6	Fenouil	36	0	0	47	Spero, A.	170	0	0
7	Hunt, J.	5	0	0	48	Spero, A.	34	0	0
8	Wilson, R.E.A.	65	0	0	49	Newsam	26	0	0
9	Newsam	60	0	0	49A	West Carnie	26	0	0
9A	Mallett	400	0	0	49B	Winter	580	0	0
10	Summers	6	0	0	49C	Robertson, Capt.	45	0	0
11	Powell	10	0	0	50	Mallett	150	0	0
12	Munday	14	0	0	51	Newsam	300	0	0
13	Black, David	10	0	0	52	Newsam	220	0	0
14	Staal, C.	20	0	0	53	Powell, R.	55	0	0
15	Passed				54	Powell, R.	15	0	0
16	Koblitz	5	0	0	55	Powell, R.	10	0	0
17	James	25	0	0	56	Gough, H.	45	0	0
18	Fenouil	14	0	0	56A	Morley, J. G.	26	0	0
19	Johnson	16	0	0	57	Fleming	360	0	0
20	Wilson, R. E. A.	10	0	0	58	Fleming	45	0	0
21	Belham	10	0	0	58A	Morgan	110	0	0
22	Fleming	6	0	0	59	Newsam	40	0	0
23	Drey	300	0	0	60	Rosenfeld, A.	7	0	0
24	Townsend	54	0	0	61	Hopkins, C.	32	0	0
25	Einstein	9	0	0	62	Frodsham	160	0	0
26	de Barnholt	5	0	0	63	Alcock	25	0	0
27	Lambert	29	0	0	64	Wren	6	0	0
28	Baer	8	0	0	65	Bucknell	32	0	0
29	Blum	9	0	0	66	Bennet	30	0	0
30	Spero, A.	12	0	0	67	Bucknell	22	0	0
31	Mallett	210	0	0	68	Wren	5	0	0
32	de Barnholt	16	0	0	69	Bucknell	7	0	0
33	Fenston, F. D.	14	0	0	70	Pendley	7	0	0
34	Atkinson, Maj.	9	0	0	71	Cullum	20	0	0
35	Camerons	24	0	0	72	Wren	5	0	0
36	Spero, A.	8	0	0	73	Randolph	28	0	0
37	Stocks	8	0	0	74	Pendley	34	0	0
38	West Carnie	16	0	0	75	Fenston	28	0	0
39	James	75	0	0	76	Willats	32	0	0
40	Kerin	12	0	0	77	Pendley	50	0	0
41	West Carnie	20	0	0	78	Alcock	22	0	0

Lot		£	s.	d.
79	Bucknell ..	34	0	0
80	Bennet ..	40	0	0
81	Sykes ..	110	0	0
82	Woodley ..	140	0	0
83	Summers ..	80	0	0
84	Randolph ..	16	0	0
85	Comer ..	16	0	0
86	Bucknell ..	2	0	0
87	Woodley ..	35	0	0
88	Ashton ..	50	0	0
89	Bradley ..	35	0	0
90	Newitt ..	12	0	0
91	Gale ..	50	0	0
92	Bucknell ..	20	0	0
93	Browne, D. E. ..	28	0	0
94	Gillingham ..	40	0	0
95	Withdrawn ..			
96	West Carnie ..	28	0	0
97	Pendley ..	22	0	0
98	Hopkins, C. ..	26	0	0
100	Wolff, J. J. ..	92	0	0
101	Hamilton, D. ..	5	0	0
102	Bradley ..	30	0	0
103	Lane ..	17	0	0
104	Hunt, S. ..	18	0	0
105	Bucknell ..	40	0	0
106	Bucknell ..	23	0	0
107	Morgan, Mrs. Vaughan	14	0	0
108	Wolff, J. J. ..	31	0	0
109	Summers ..	55	0	0
110	Withers ..	35	0	0
111	Newitt ..	18	0	0

Lot		£	s.	d.
112	Willats ..	60	0	0
113	Heal ..	40	0	0
114	Street ..	70	0	0
115	Garon ..	75	0	0
116	Bachrach ..	25	0	0
117	Manton ..	55	0	0
118	Mallett ..	38	0	0
119	Sykes ..	30	0	0
120	Terry ..	50	0	0
121	Bradley ..	40	0	0
122	Berendt ..	50	0	0
123	Manton ..	35	0	0
124	West Carnie ..	120	0	0
124A	Powell ..	35	0	0
125	Woodley ..	20	0	0
126	Woodley ..	75	0	0
127	Berendt ..	50	0	0
128	Willats ..	10	0	0
129	Newitt ..	32	0	0
130	Sapirstein ..	16	0	0
131	Keyser ..	100	0	0
132	Withers ..	65	0	0
133	Staal, C. ..	28	0	0
134	Staal, C. ..	100	0	0
135	Gillingham ..	16	0	0
136	Sapirstein ..	14	0	0
137	Newitt ..	13	0	0
138	Withers ..	55	0	0
139	Koblitz ..	22	0	0
140	Staal, C. ..	100	0	0
141	Jenson, N. ..	100	0	0

Total of Sale .. £7,886 0 0

M. M. A.
LIBRARY
RECEIVED

JUL 29 1949

SOTHEY & CO.

34 & 35, NEW BOND STREET, W. 1

are pleased to perform the following services :

TO SELL BY AUCTION

Pictures, Drawings, Prints; Jewels, Silver,
Objects of Vertu; Books, Manuscripts, Autograph
Letters; Antiquities, Coins; Armour, Ceramics,
Furniture, Glass, Textiles, Works of Art, Etc.

The most careful attention is given to all properties whether small or large.

TO CONDUCT SALES AT PRIVATE HOUSES.

TO PREPARE VALUATIONS

for Probate, Insurance or family Division.

TO ARRANGE VISITS OF INSPECTION.

Terms for the above Services will be supplied on application.

NO CHARGE IS MADE FOR

Advice to intending sellers regarding the disposal of literary and
artistic property;

Advice to intending buyers at their sales;

Examination of property submitted to them at their rooms with
a view to sale;

Execution of bids at their sales.

NOTICES OF SALES

Notices of all Sales appear in "The Daily Telegraph" on Mondays, and in "The
Times" on Tuesdays.

Notices of Special Sales appear in "The Burlington Magazine" and suitable papers
from time to time.

Telephone :

REGENT 6545 (6 lines)

Telegrams and Cables :

ABINITIO, WESDO, LONDON

BAKER, LEIGH & SOTHEBY

THE FIRM COMMENCING WITH SAMUEL

1744

LIBRARY
RECEIVED

JUL 15 1949

SOTHEBY, WILKINSON & HODGE

1861-1924

SOTHEBY & CO.

1924-1949